"those enduring matinee idols"

A CHRONOLOGICAL LOOK AT SOUND SERIALS (1929 - 1956)

CHAPTER 26
VOLUME 3 — NUMBER 6

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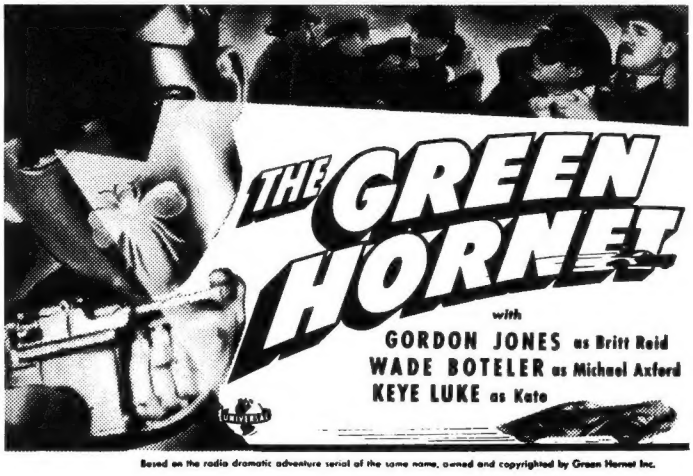


(See PROLOGUE Pages 370 thru 373)

SERIAL ADAPTATION by BOB MALCOMSON
Photo Assistance/Jim Stringham

In his office at *The Daily Sentinel,* publisher Britt Reid learns from his ace reporter, Jasper Jenks, that the Billings Dam project is being constructed with undergrade material and condemned machinery. However, Jenks cannot substantiate his "tip" with evidence.

Later, two old friends of Britt's deceased father pay a visit — the Police Commissioner and Judge Stanton. They want to enlist the *Sentinel's* aid in turning the spotlight on the vicious activities of racketeers working throughout the city. Britt refuses, telling them what they really need is a modern day Robin Hood to do what the police evidently cannot.

After the Billings Dam collapses, Lenore Case, Britt's secretary, recalls a similar instance where a grain elevator collapsed killing a considerable number of workmen.

Jenks reappears to tell Britt that a tunnel being built under the river is of faulty construction. This he has learned from a foreman, named Gorman, on the project. But before Jenks can obtain full details from Gorman, the contractor, Lou Markheim, arranges to have his employee murdered.

* * *

Unknown to Reid is that all the rackets operating in the city are controlled by a ruthless crime syndicate headed up by an unknown *"Chief".* He relays messages to Curtis Monroe and his henchmen through an inter-communications system.

Felix Grant, a lawyer, is told to try and buy *The Daily Sentinel.* Also present to hear the instructions is Joe Ogden. Reid refuses to sell. When this is reported to Monroe, he's told to leave town.

That night while destroying incriminating papers, Grant is visited by a mysterious masked man — *The Green Hornet!*

Before he can give the Hornet any information, the lawyer is killed by Dean and Corey. In turn, the Hornet fells the pair with his gas gun and departs. Ogden appears and removes the bodies of the assassins, then calls the police and blames the masked man for Grant's murder.

The next day Britt and Mike Axford (former policeman and now Reid's bodyguard) visit the tunnel construction site. Markheim refuses them entrance to the work area.

When night falls Britt (as The Green Hornet) and his faithful valet Kato return in the Black Beauty (a revolutionary car equipped with an energizer making it possible to attain a speed of over 200 m.p.h.!).

Markheim is forced by the Hornet to enter the tunnel through an airlock. The air compressor, obviously faulty, stops. Alert that the tunnel will collapse because of the pressure differential, the Hornet instructs Markheim to sound an alarm and stay with him until all the workers have fled. When Markheim and the Hornet start to leave, the contractor stumbles and falls. He tells the Hornet that there are twelve in the crime syndicate just as the entire tunnel collapses, apparently burying them in a shower of debris.

The Hornet clings to one of the timbers, grabs Markheim, and both are swept by the surging water to the tunnel entrance. Later, Markheim dies in a hospital.

* * *

At Britt's office, Jenks reports that every one of the construction workers (at the various sites where catastrophe occurred) were insured by a broker named Mortinson and that the policies were payable to the construction company.

Monroe relays orders from the *"Chief"* to Mortinson to gather up all incriminating papers and get out of the state.

When the Hornet goes with Kato to Mortinson's house, he is almost killed by a bomb planted in the safe. Seeing Mortinson flee, the Hornet pursues his car. However, Mortinson takes notice he is running low on gas and is forced to jump on a nearby train . . .

MASTHEAD: "The Ghost" in DICK TRACY vs. CRIME, INC. and THE LONE RANGER (See top of page 400).

When the locomotive slows for water, the Hornet transfers from the Black Beauty to the train. He makes his way across the cars and enters the engineer's cab. By now the train is at full throttle. The Hornet and Mortinson battle, then fall from the cab! (1)

The Hornet and Mortinson roll down an embankment. Kato, having followed the train in the Black Beauty, appears. They find the envelope containing the insurance policies — and turn the broker and envelope over to the District Attorney. (2)

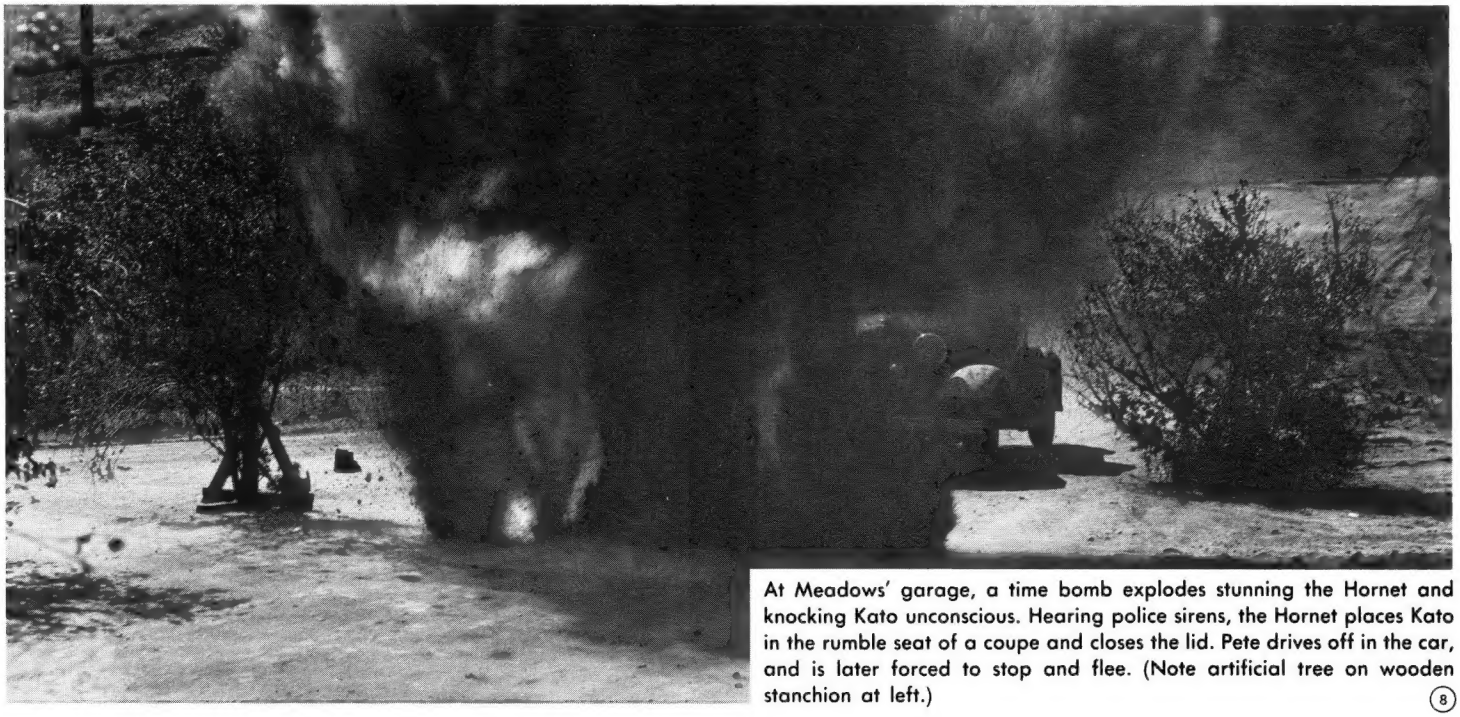
Gunnigan, The Sentinel's city editor (Joe Whitehead); Jenks (Philip Trent); Lenore Case (Anne Nagel); Britt Reid (Gordon Jones); and Mike Axford (Wade Boteler). (3)

Jenks reports to Reid the Bartlett Flying School has had four fatal accidents in the past year. The fiancee (Josephine Weaver) of one of the dead students informs Reid that the girl who claimed the insurance money is an imposter. The Hornet checks the other girl, Josephine Allen, who tells him she had to kick back most of the money to a man named Bart. (4)

Allen is kidnapped and killed in a car accident. The Hornet goes to the Bartlett school and manages to gas with his gun a young flying student (Gilpin) before taking off in a sabotaged plane. He gets Bart to admit being one of the syndicate . . . (5)

. . . and he and Kato take their prisoner and the evidence to the District Attorney, who calls the police. The police arrive as Dean and Corey try to free Bart. In the ensuing battle, Bart is killed. The Hornet, Kato and the thugs escape. (6)

The Hornet follows up on a stolen car racket. At a garage he confronts Pete, who escapes in a touring car while the Hornet does battle with Lew who attempted to knock him out. Later, the Hornet pursues Pete; transfers to his car. Pete jumps. Out of control, the auto crashes into a gas station — only to be enveloped in flames! (7)



At Meadows' garage, a time bomb explodes stunning the Hornet and knocking Kato unconscious. Hearing police sirens, the Hornet places Kato in the rumble seat of a coupe and closes the lid. Pete drives off in the car, and is later forced to stop and flee. (Note artificial tree on wooden stanchion at left.) (8)

Rockford, head of the Atlas Bus Lines and one of the syndicate, uses Mortinson's house as his headquarters. Mike goes to the house and is captured by Andy, Rockford and Pete — but manages to get word to Reid. When the Hornet arrives, Rockford fires and apparently kills his opponent. But he is only stunned. (9)

Acme Trucking is plagued by accidents, then its owner Bob Stafford is murdered. The syndicate is after their accounts for the Tri-State Trucking Company, owned by Sligby. The Hornet learns that Sligby killed Stafford and forces him to open his safe, which contains incriminating evidence. (10)

The syndicate "rigs" the election for Mayor to get their own man into office. Monroe sends Dean (holding box) and Corey to the warehouse where the ballots are stored so they can be destroyed. The Hornet orders them transferred to an armored car . . . which, subsequently, is sent sliding down an embankment by an explosive charge planted in the road! (11)

Next target of the syndicate: the Cooper Zoo and Carnival. Lefty Bates demands money or (more) accidents will befall the park. The Hornet, learning of the extortion plot, forces Bates to write a full confession as Cooper looks on. Later a fight ensues, and stampeding elephants crash thru the walls of the office! (12)

Discovering the headquarters of the syndicate, the Hornet hides and hears the "***Chief***" deliver his latest orders. When all have left, he turns on the intercom and hears the same message. He follows the wire to a secret room, and finds a record on a turntable. Thus he realizes Monroe is in reality the "Chief", using the set-up to conceal the fact from his hirelings. (13)

CHAPTER TITLES

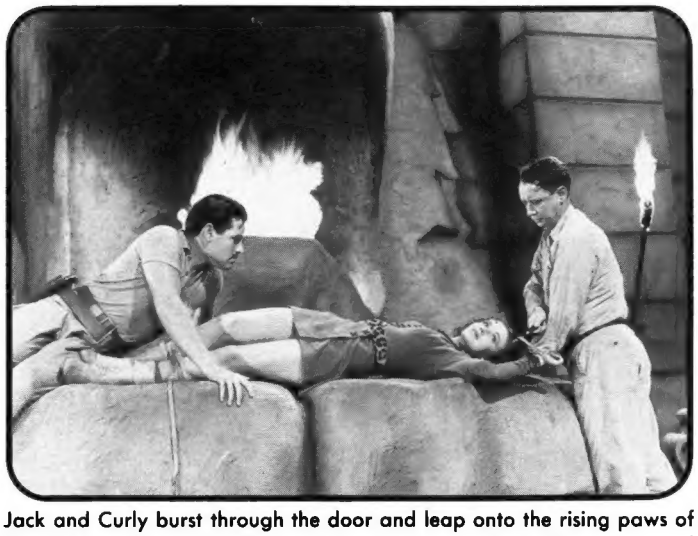
1. The Tunnel of Terror
2. Thundering Terror
3. Flying Coffins
4. The Pillar of Flame
5. The Time Bomb
6. Highways of Peril
7. Bridge of Disaster
8. Dead or Alive
9. The Hornet Trapped
10. Bullets and Ballots
11. Disaster Rides the Rails
12. Panic in the Zoo
13. Doom of the Underworld

Associate Producer/Henry Mac Rae
Directed by Ford Beebe and Ray Taylor

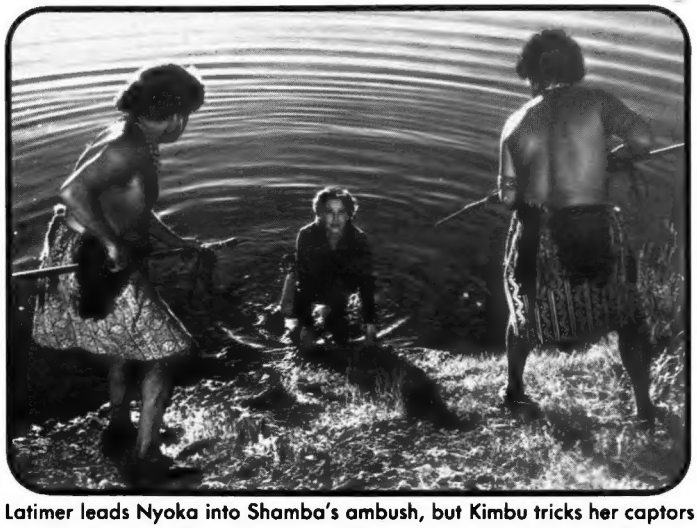
EDGAR RICE BURROUGHS' JUNGLE GIRL

Story and Pictures/Jim Stringham

Continued from Page 365.
Cast Credits Appear on Page 362.



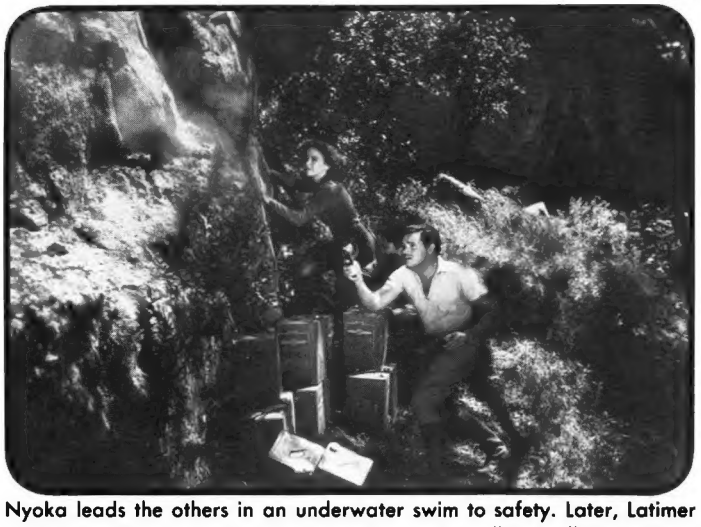
Jack and Curly burst through the door and leap onto the rising paws of the idol to save Nyoka. Shamba's fury endangers the entire group, and Jack plans to fly them out. Latimer, however, meets with the witch doctor and strikes a bargain: for the diamonds, he will remove Meredith and the others — and deliver Nyoka for sacrifice to the Lion God. (1)



Latimer leads Nyoka into Shamba's ambush, but Kimbu tricks her captors and the jungle girl breaks away. After a chase she dives into Simbula Lake, but Bombo summons other priests who capture her as she emerges from the water. Kimbu, meanwhile, reaches Jack and Curly at the plane. (2)

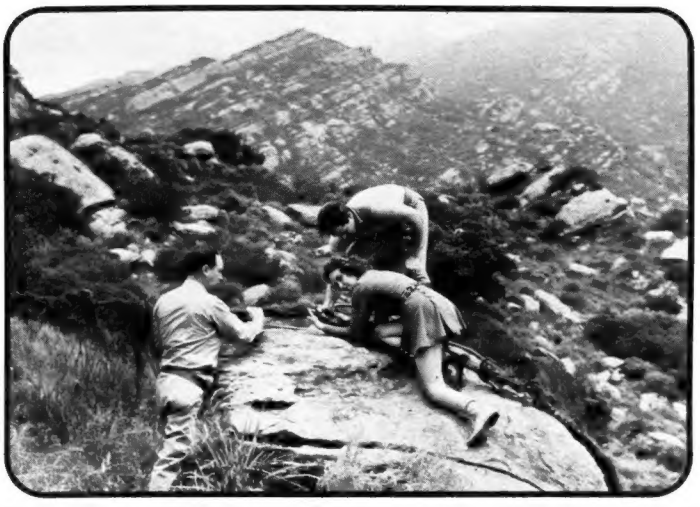
At Shamba's village, Nyoka is prepared for sacrifice. Two bent trees will snap upright to tear her in two. Masked and robed priests appear. Their swords rise — fall! — and sever the bonds holding her. Jack and Curly had taken the place of the executioners. They run off with Nyoka, throwing wild shots to panic Shamba's priests. (3)

In the swamps, the three come under fire from pursuing priests. Jack shoots one down, and his flaming torch falls into the water — which bursts into flame! Oil, which seems to cover the entire swamp, is soon ablaze all around them! (Writer's Note: The flames, stock footage from "Man of Conquest", are not shown in the photo.) (4)

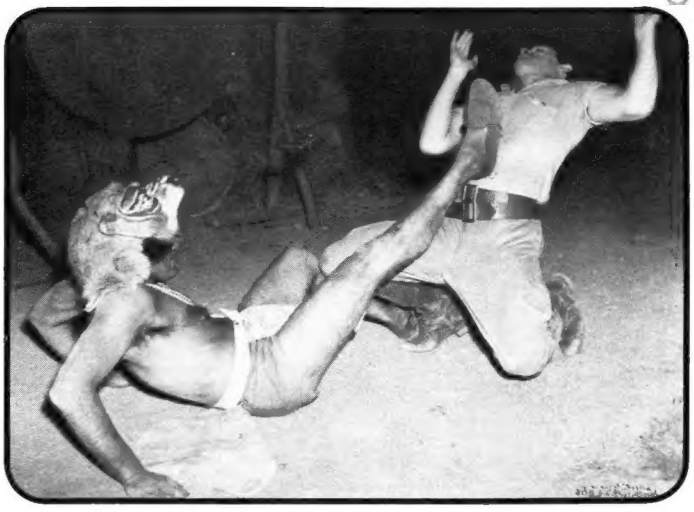


Nyoka leads the others in an underwater swim to safety. Later, Latimer tricks Lutembi into stealing their gasoline to keep "Doctor" Meredith in Simbula. Nyoka, Jack and Curly locate the fuel, but are attacked by Shamba's men. A flaming lance ignites spilled gasoline; the rest explodes to trap the three in an avalanche! (5)

They find shelter under an overhang. The fuel is destroyed, but Jack plans to refine gas from the oil of the swamps. Latimer and Meredith persuade Lutembi to recover the Lion Amulet from the Caves of Nakros. Shamba prepares to ambush the attackers. Kimbu, racing to tell Nyoka, falls into a crocodile infested river! The jungle girl leaps after him! (6)



Nyoka kills a crocodile in an underwater struggle, and Kimbu escapes to tell her of the attack on the cave. She goes there through the water outlet with Jack and Curly. Lutembi is already attacking, and Shamba operates the water gates. (7)



As Jack and Curly battle the Lion Guards, Nyoka reaches the control levers and stops the water trap, saving Lutembi and his warriors. Then, Shamba opens a trap door beneath her. She falls from sight! (8)

Jack and Curly fight their way into the room, but Curly is knocked out, and Jack falls through the trap door after Nyoka. Shamba releases poison gas into the pit below, and the two are quickly overcome! (9)

Curly revives and pulls him to safety. Shamba murders Lutembi for opposing him, and frames Curly for the crime. He is to be burned alive by the furious natives. Kimbu knows the truth. Nyoka and Jack rescue him from Shamba's village, and also recover the Lion Amulet. Shamba is exiled for his crimes, but his priests remain loyal. (10)

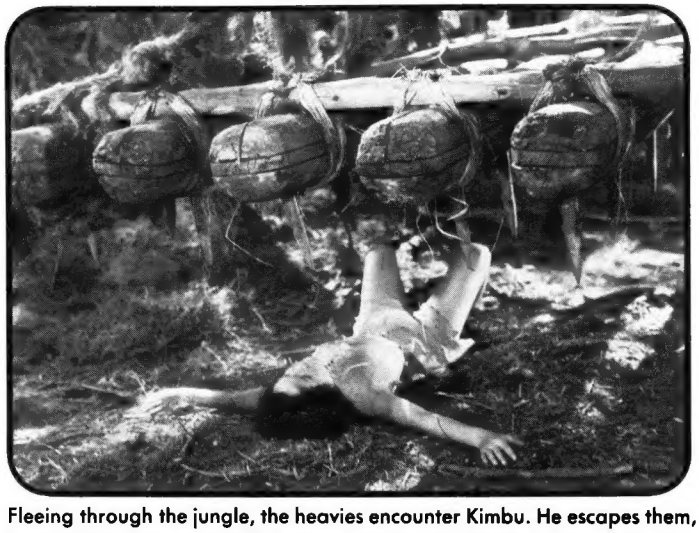
Ted Bone, who had been shot by Latimer when he tried to save Curly, turns on his employer and escapes from his men. He meets Nyoka and the others at the swamp where he is about to expose Bradley's impersonation when Latimer kills him with a poison dart. (11)

Latimer escapes, but Jack discovers the print of a boot — and the dart is steel. Later, he explains his suspicions to the others. Latimer tries to dispose of his swagger stick, which conceals the blow gun. Jack spots this and recovers it. (12)

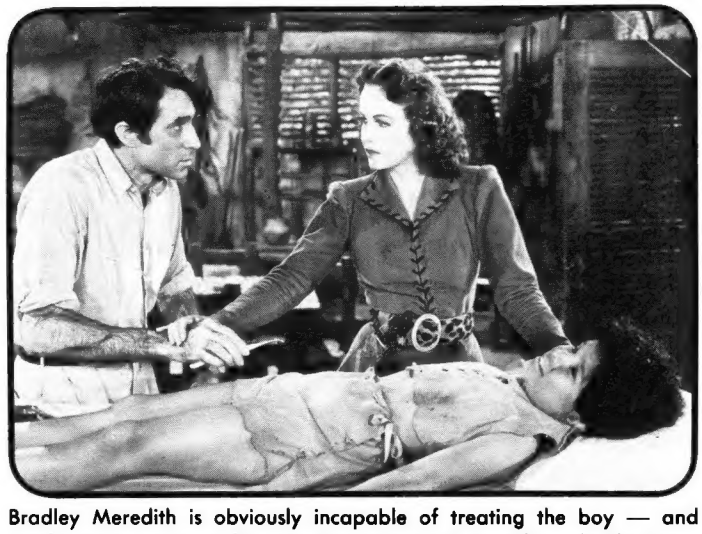
Shamba's men attack the oil refinery and are driven off. Pursuing, Jack is trapped in quicksand. Nyoka (here, doubled by stuntwoman Helen Thurston) swings down to free him while Curly holds the vine. They come under native fire, but make the dangerous rescue. Nyoka and Jack capture Shamba. (13)

With the Amulet, they go to the treasure chamber. Shamba operates another device to send them into a bottomless pit, but Jack grabs a ring which opens a hidden door. They climb to safety and recover the diamonds. (14)

Latimer captures Jack and, in the ancient mines, operates an ore crusher to force him to reveal the location of the diamonds. Nyoka and Curly arrive to battle the Lion Guards, breaking in at the last minute to pull Stanton clear of the huge falling rock. (15)



Fleeing through the jungle, the heavies encounter Kimbu. He escapes them, but stumbles into a deadfall trap. A native carries the injured boy back toward the village and meets Nyoka, Jack and Curly. They take him to Meredith's surgery. (16)



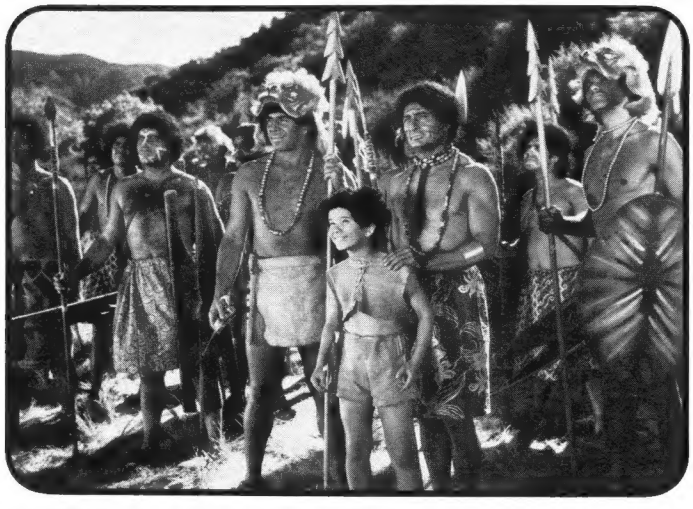
Bradley Meredith is obviously incapable of treating the boy — and Nyoka notes a scar on his arm. Her father had no such mark! She treats Kimbu herself, then, when Bradley leaves, she checks his fingerprints against John Meredith's passport and learns of the impersonation. (17)

Latimer, told by Meredith of his close call, returns to the house in time to see Nyoka complete her work. He captures the girl, and admits that Bradley has been impersonating his brother since John Meredith "met with an accident in Kimbervaal." Kimbu stuns Latimer with a lamp and Nyoka dives to safety. (18)

In the jungle, she rescues Jack and Curly from an ambush by Brock and Claggett, only to learn that they have turned the diamonds over to Bradley, who already has the Amulet. Jack recovers the Amulet and gems that night, escaping to his airplane under fire. He tries to fly the group out, but is wounded by a trap gun Latimer had fixed in the plane. (19)

Stanton is carried to the caves. Kimbu had hidden the diamonds in a flashlight. Bradley accidently locates them, and attempts a double cross. Discovering the treachery, Latimer deliberately murders his partner. Nyoka and Curly, captured, have been left with Shamba for sacrifice when Latimer and his men leave with the treasure. (20)

Jack recovers in the Caves of Nakros and, using the Lion Amulet, calls upon the guards to avenge the murder of John Meredith. The Lion Men attack Shamba's village. Jack saves his friends as Shamba is killed and his men driven off. Claggett dies and Brock is captured. Jack pursues Latimer to the plane, and pulls himself aboard as it takes off. (21)



As Latimer tries to shake him loose, Stanton knocks the gas exhaust pipe into the cockpit. He takes the controls. The groggy Latimer attacks him, but falls to destruction. Later, Nyoka promises to use the treasure and her late father's knowledge for the good of all Africa. The Masamba watch as their friends take off for the flight to civilization. THE END

EDITOR'S NOTE

After publication of Part I of JUNGLE GIRL, we probably received more inquiries regarding the present whereabouts of Frances Gifford than any other personality to be mentioned in TEMI.

According to the excellent book "The MGM Stock Company", authors James Robert Parish and Ronald L. Bowers make mention of the fact (pg. 278) Ms. Gifford was in "a serious automobile accident, suffering head injuries". They conclude: "Evidently Frances continued to suffer repercussions from the accident . . . In 1958 (she) was admitted to the Camarillo, California, State Hospital. This has been the last her public has heard of her."

The book, published by Arlington Press, also contains many cinematic facts about others who appeared in one or more serials: James Craig, John Carroll, Jackie Cooper, Cecelia (Cecilia) Parker, Ann Rutherford, Mickey Rooney and Keye Luke.

A MAN NAMED JONES /

by JOHN STOGINSKI
with the assistance of
Nick Williams

Photos Courtesy of
BUCK RAINEY and JIM STRINGHAM

Jones is not a rare name. A popular song proclaimed "The Whole Town's Talking About the Jones Boy". Naturally, we know there's only one man of the Jones cognomen. All instantly recall **Buck Jones**.

Buck started life as Charles Gebhart on December 4, 1891 in Vincennes, Indiana. Adventurous Chuck, wanting new worlds to conquer, rode a bulky mule. This denizen of the animal kingdom refused to furnish him with free transportation, throwing him hither and yon. Thus, Chuck acquired a new, permanent handle: "Buck".

Buck lived down that embarrassing incident. He enjoyed the exhilarated feeling it gave him . . . and he rode around to see what fate had in store for him.

His family moved to Red Rock, Oklahoma. Here, in the heart of Indian territory, young Buck became exposed to a world he would make famous on the screen.

But, first, he got a job at the famous mecca for cowboys, "The Miller 101 Ranch". (101 was an abbreviation for 101,000 acres.) This was an outfit that put on "Wild West" shows, and produced many heroes including Tom Mix.

Buck was intrigued by speed, a common ailment of most youngsters. He went to the Indianapolis Speedway to become a mechanic. Once his desire for speed was quenched, he joined the Army and wound up in the Philippines. Honorably discharged, Buck rejoined the "101 Ranch" and went on tour. This took him to New York where he met Odelle Osborne. They were married in Lima, Ohio in 1915. As troupers, their marriage occurred in center ring.

With a wife, "Dell", as an added incentive, Buck's ambitions increased. He liked touring and readily accepted an offer from Ringling Bros. Circus. This took him to Hollywood — "the promised land". Jobs for extras were plentiful and Universal gave him his opening break.

The big money was in stunting, so Buck gave it a whirl. Then Fox Pictures beckoned. Studios liked to have their "ace in the hole" against recalcitrant stars, so Fox hired George O'Brien and Buck to keep Tom Mix's demands in tow. Both more than lived up to Fox's hopes. O'Brien began as an assistant cameraman and Buck doubled for Mix.

In 1920, Fox starred Buck in "The Last Straw". The picture proved popular at the box-offices and with the critics. Buck was on his way to well-deserved stardom. His 1923 oater, "Snowdrift", had Dorothy Manners in the title role. She eventually forsook acting to aid Louella Parsons in writing her syndicated film column. After Miss Parsons retired, she became the famous film chronicler she is now. As "Princess Snowdrift", she won the heart of Buck's long before the inter-racial hit, "Broken Arrow".

Fox had the two best cowboy stars in Mix and Buck. Wisely, Buck combined Mix's showmanship with his own, more rugged, personality to overtake Mix in popularity. But his next step lacked the same wisdom. He decided to have full control over his films and formed "Buck Jones Productions". Doing so, he was deprived of the full resources big studios have to produce and promote their products.

Buck's solo independent venture "The Big Hop" failed. The picture combined aviation with ranching. For its time, it was "off beat" and the public was not ready to accept this diversion.

In an attempt to recoup his finances, Buck tried to emulate the success of the "101 Ranch". Sadly, he underestimated the amount of capital and skill it required to succeed. As Tom Mix, Ken Maynard and Hoot Gibson learned, a "Wild West Show" must be well-financed and astutely operated. Buck's was not.

Back to the studios and celluloid cactus Buck rode. His good friend from Fox days, writer/director Scott R. Dunlap, never lost faith in Buck. He took over managing Buck's career and induced Sol Lesser, head of Beverly Productions (releasing through Columbia) to hire him. His first "talkie" horse opera was "The Lone Rider" (1930). It bore no relation to the later P.R.C. series starring Bob Livingston.

Buck's voice recorded well and matched his personality to perfection. Columbia was so impressed, they produced his westerns as well as two change of pace films, "High Speed" and "Child of Manhatten". His Columbia films were fine showcases and handsomely mounted productions. And his wardrobe was detailed and sartorically elegant.

Buck Jones and Madge Bellamy in
GORDON OF GHOST CITY.

In 1933, he heeded a summons from Universal and reassembled his own production firm. However, in each of the years 1933, '34, '35 and '36 he did one serial for Producer Henry MacRae.

* * *

EDITOR'S NOTES

GORDON OF GHOST CITY (directed by Ray Taylor and released 8/14/33) is covered briefly on page 20, with the 12 chapter titles included. Jones played Buck Gordon opposite Madge Bellamy (as Mary Gray). A dual plot concerns cattle rustlers, led by Walter Miller (Rance Radigan), and a vein of gold in Ghost City, owned by Tom Rickett (Amos Gray, Mary's grandfather), which Francis Ford (Jim Carmody) attempts to keep from being mined. Reader William John Ryan advises the serial was based on Peter Bernard Kyne's story "Oh, Promise Me!".

Buck Jones and Francis Ford.

●

THE RED RIDER (directed by Louis Friedlander, a/k/a Lew Landers, and released 7/16/34) is given short coverage on page 31, accompanied by titles of the 15 episodes. Buck Jones was Red Davidson and spent most of his time rescuing Marion Shilling (as Marie Maxwell) from peril and trying to clear his friend Grant Withers (Silent Slade) of the murder in chapter one of J.P. McGowan (Scotty McKee). The actual killer is Walter Miller (Jim Breen), who is made to confess in the last chapter.

Interestingly, the manager of the Princess Theatre (Kansas City, Kansas) wrote to the trade magazine 'Motion Picture Herald' the following: "Good serial but Buck Jones didn't have any cast names and that hurt some. Why don't these serial producers spend just enough more to have at least a leading lady who can act? This serial held up for fifteen weeks even at that."

And the manager of the Logan Theatre (Logansport, Indiana) wrote thusly: "A western serial sure to go over wherever serials are used. One of the best in a long time."

L. to R.: Art Ardigan, Jones, Marion Shilling, Edmund Cobb and Denny Meadows (Dennis Moore).

●

THE ROARING WEST (directed by Ray Taylor and released in 1935) — see page 77 of TEMI — was given a good review in the "Motion Picture Herald":

"A new serial, featuring that popular and active western hero, Buck Jones, has all the earmarks of the kind of material which should bring the youngsters, especially, up standing in their seats at the close of each chapter, and then back to the theatre the following week for the next installment. With Jones are Murial Evans, an attractive and capable heroine, and such old-timers as William Desmond, Walter Miller and Frank McGlynn, Sr. The serial is filled with the sort of action of the West that the youngsters like, its romance is the usual sort and the danger and hazards that the hero and his friends suffer at the hands of Walter Miller and his henchmen are all that they should be. It tells the yarn of a land rush of the early West, a gold-filled section on new land, and the efforts of Miller to obtain, at whatever cost, that land for himself. The first three chapters of the 15-chapter serial are indicative of real action to come. They are titled "The Land Rush", "The Torrent of Terror" and "Flaming Peril" and run 20, 21 and 20 minutes respectively."

William Desmond, Jones and Murial Evans.

●

THE PHANTOM RIDER (directed by Ray Taylor and released 7/6/36) — see page 97 of TEMI — finally gave Jones (called Buck Grant) a new chief antagonist other than Walter Miller, Harry Woods as Harvey Delaney. The serial added a new gimmick. Buck dons a disguise — a white costume that even includes a fitted covering over his hat — when the occasion warrants to battle Delaney's marauders. For 15 chapters, he keeps Delaney from getting Marla Shelton (as Mary Grayson) to sign over ownership to Hidden Valley Ranch, needed for a new railroad right-of-way.

Charles King (with gun) and Jones looking at Harry Woods.

Marla Shelton, Jones, Harry Woods and Eddie Gribbon (Sheriff).

* * *

One of his 1936 westerns soon proved prophetic, "Sunset of Power". For a far greater challenge than Apaches on the warpath loomed for action aces. The golden-voiced Gene Autry signaled the death knell for westerns without the lure of a musical hero. Buck, Ken Maynard and Tim McCoy had harder rows from then on.

To save face in 1937, Universal announced it dropped Buck because he wouldn't do extra films annually. This seems implausible and weak, since studios from silent days upward never increased their stars eight yearly films. In fact, for economy Buck was directing some of his Universal westerns as Charles Jones, as well as starring in them, toward the end.

Columbia Pictures heartened Buck in the latter part of 1937 by hiring him. One of his features was "Hollywood Roundup" with Helen Twelvetrees (that was her husband's name); then they turned him over to Crescent Pictures, who were releasing their wares through Columbia. In 1938 he was "washed up". Buck couldn't get any studio to star him in a western series. It was a harsh way to treat one of the most beloved stars. But passing fads and slim box-office receipts spoke louder than proven loyalty of adults and kids.

Paramount remembered Buck (in 1939) and signed him. However, it was for only one film, and a non-western at that. Reuniting him with Helen Twelvetrees and a young comer, Donald O'Connor, resulted in "Unmarried". He was a boxer down on his luck, befriended by the aforementioned actors. The picture was mildly received.

In 1940 he managed to find only one job. Though it was a western — Republic Picture's special "Wagons Westward" — the top role went to Chester Morris, a dramatic actor unfamiliar with sagebrush. Buck played a renegade Sheriff. Their roles should have been logically reversed.

Fortunately a couple of serials rescued him in 1941. Columbia starred him in a revised version of his earlier feature "White Eagle" (1932). Wearing almost the identical costume, stock shots were liberally inserted to keep the budget at a minimum.

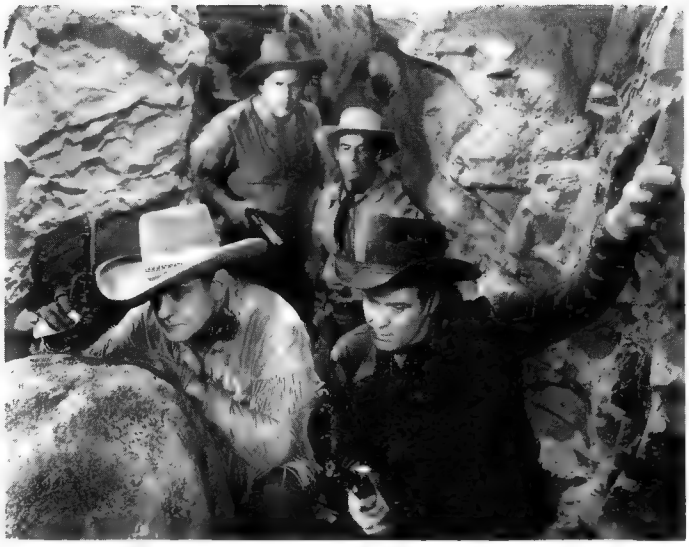
WHITE EAGLE (the chapter-play) reunited him with his "Stranger from Arizona" (1938) heroine, Dorothy Fay. Her fetchingly charming beauty proved Ted Ritter's acumen in selecting her for his wife. She could easily have become a star, if she wished.

L. to R.: Actor, Dorothy Fay, Edmund Cobb and Raymond Hatton as "Grizzly".

L. to R.: James Craven, Roy Barcroft, Jones and Edmund Cobb.

WHITE EAGLE proved a good serial, but most of Buck's fans prefer his flashier, if weaker plotted, RIDERS OF DEATH VALLEY made for Universal later in the year This star-studded extravaganza is still a delight to watch. It boasted a cast of favorites including (in this order) Dick Foran, Leo Carrillo, Jones, and Charles Bickford supported by Lon Chaney, Jr., Noah Beery, Jr., "Big Boy" Williams, Jeanne Kelly and Monte Blue. Interestingly, when Miss Kelly married writer/director Richard Brooks, she used her married name, darkened her blonde hair, and moved to RKO for a few moody mysteries. One was the excellent "The Seventh Victim", in which she was a devil worshipper.

(Poster Courtesy of C. M. Parkhurst.)



L. to R.: Jones, "Big Boy" Williams, Glenn Strange (see pg. 379) and Dick Foran in RIDERS OF DEATH VALLEY. Photo below is from the same Universal serial.

1941 continued to be a good year when Monogram signed him for a series, along with Tim McCoy and Raymond Hatton. They became known as "The Rough Riders". Each of the westerns opened on a "freeze frame" from John Ford's "Stagecoach". Superimposed were the film titles and credits. An added bonus was the spirited, rousing theme song: "When Rough Riders ride, take care! When Rough Riders ride, beware!".

When Tim McCoy reactivated his Army commission at the start of World War II, Monogram was left in a quandry. The studio was patriotic, yet realized that their popular series was at an end.

Still wanting to salvage Buck and Ray, they hired Rex Bell to complete an as yet untitled trio. Their first film was to be a special with a larger than average budget. Its title was sadly prophetic: "Dawn on the Great Divide".

Buck Jones went to Boston for a personal appearance tour, selling war bonds. He and his faithful producer and friend, Scott Dunlap, accepted an invitation to appear at the Coconut Grove night club.

Unaware that the famous night spot was a potential fire trap, the two, at 10:15 p.m., became engulfed in a raging inferno. Someone lit a match too close to the flimsy decorations and the place was in flames in seconds. The number who perished varies from 491 to 498. Mr. Dunlap suffered critical burns, but survived. Buck was trapped hopelessly by the terrace's wrought iron railings and hot gases billowing down from the burning ceiling. Unfortunately, Buck was isolated in the rapid disaster that lasted only a terrifying 12 minutes.

Buck's body was found on the burned terrace. The tragedy happened on Friday, November 28, 1942. He died of smoke inhalation, and 2nd and 3rd degree burns of his lungs, on November 30th. (Writer's Note: The nightmare is fully covered in Paul Benzaquin's book, "Holocaust", published by Henry Holt & Company in 1959.)

Audiences throughout the world lost one of the most famous cowboys to ever ride across the silver screen.

KING OF THE TEXAS RANGERS

SLINGIN SAMMY BAUGH
THE FOOTBALL SENSATION

Written for TEMI by
BOB MALCOMSON

* * *

Photo Assistance by Bill Krajcik,
Jim Stringham and Angel Gutierrez

*

THE CAST

(Ranger) Tom King, Jr.	"Slingin' Sammy" Baugh
John Barton	Neil Hamilton
Sally Crane	Pauline Moore
Lt. Pedro Garcia	Duncan Renaldo
Crawford	Charles Trowbridge
Col. Lee Avery	Herbert Rawlinson
Pop Evans	Frank Darien
His Excellency	Robert O. Davis
Capt. Tom King, Sr.	Monte Blue
Lynch	Stanley Blystone
Wichita	Kermit Maynard
Ross	Roy Barcroft
Nick	Kenneth Duncan
Shorty	Jack Ingram
Blake	Robert Barron
Cole	Frank Bruno
Dade	Monte Montague
Prof. Nelson	Joseph Forte
Captain (Dirigible)	Lucien Prival
Cramer	Bud Geary
Sedley	Ed Cassidy

CHAPTER TITLES

1. The Fifth Column Strikes
2. Dead End
3. Man Hunt
4. Trapped
5. Test Flight
6. Double Danger
7. Death Takes the Witness
8. Counterfeit Trail
9. Ambush
10. Sky Raiders
11. Trail of Death
12. Code of the Rangers

Locale of the story is Bordertown, a small range community in West Texas and near the Mexican border — not far from the 'Dobe Hills Oil Field. Time is 1941, prior to America's entry into World War II.

While Sally Crane — editor/publisher of the *Bordertown Sentinel* — and Pop Evans (in charge of the printing department) are listening to the post season gridiron classic on the radio between the Alabama Champions and the Texas All-Stars in the *Sentinel* office, Captain Tom King of the Texas Rangers enters. Although aware that his son Tom, Junior, is quarterback for the All-Stars (with the game tied 6 all) his immediate concern is to use the phone and call Colonel Lee Avery in Austin . . .

"You were right about that sabotage ring, sir . . . I've got a complete list of their operatives right here."

He's instructed to leave immediately for Boca Grande Station in Austin and, with Avery, board a National Guard plane so they can fly to Washington and place "the evidence in the hands of J. Edgar Hoover."

King had arrived on horseback. Sally offers her roadster, and joins the Captain (driving) for the trip to Austin. Enroute King avoids Sally's questions and they listen to the football game — unaware they are being followed. Their three pursuers "take the canyon cut-off", leave their car and crouch behind rocks.

Cole levels a long range rifle on Sally's car passing below them and pulls the trigger. Lynch and Dade look on.

Captain King slumps over the wheel and the automobile heads off the road and into brush. Meanwhile, the play-by-play action of the Alabama-Texas game continues on the radio.

Sally is thrown clear of the car. Dade and his cohorts appear, and Dade takes an envelope from the unconscious King and hands it to Lynch. As the three drive off in their sedan, Sally regains consciousness and takes note of the license number.

From the broadcaster: "Alabama, six . . . Texas All-Stars, twelve. And just listen to that crowd! They're going mad, and it's all over the man who made that last touchdown for Texas, Slingin' Tom King."

Captain King's hand slips off the wheel as the announcer continues: "I only hope Captain King of the Texas Rangers is listening to his son's triumph."

In the team's locker room, young King receives a telegram informing him of his father's death in the line of duty. He immediately departs for Austin.

The scene shifts to the Diamond B Ranch of John Barton. He is known (to the citizens of Bordertown) as a wealthy globe-trotting sportsman who maintains his own plane and private flying field, deals in oil stocks, and is highly regarded as a substantial citizen.

In reality, Barton is head of the Fifth Columnists operating in Texas and Northern Mexico!

When Lynch arrives with the envelope, Barton instructs his man Kurt, by phone, to "Warm up my plane. I'm leaving immediately." He then tells Lynch to use his radio, hidden behind a bookcase, and "Contact the Zeppelin . . . Ask His Excellency to radio me on Beam Five and give me a contact point."

Later, Barton flies his plane under the dirigible and fastens to a pick-up apparatus. He enters the airship by a rope ladder. Once aboard, Barton extends his arm outward (an obvious Nazi salute) and says: "For the cause." His Excellency reciprocates in kind, then accepts the envelope containing the names of saboteurs from Barton and congratulates him for a job well done. Barton announces their next move will be into the Texas oil fields.

* * *

In the office of Colonel Avery, commanding officer of the Texas Rangers, young Tom King is made a Ranger and is given his father's old badge. Avery brings him up to date on the few facts he has, and suggests he go to the *Sentinel* office and talk to Sally Crane.

There, Tom learns from Pop Evans that Sally has gone to the 'Dobe oil field to report on their bringing in a new well. Meanwhile, at the field, Sally recognizes the license plate on the car used by the men who killed Captain King. She is taken captive by Cole and Dade . . . but Tom arrives on the scene and, after a fight, rescues the girl. Cole and Dade take off in a sedan with Tom and Sally in pursuit. However, a tire on the Ranger's car is flattened by a bullet. The villains desert their own car, take to horses, and cross the border into Mexico.

King continues (on horseback) after his quarry, leaving his Texas Ranger badge behind with Sally because of International Laws. He finds Cole and Dade in a Mexican cantina, where a gunfight ensues. An unidentified ally appears and saves King from being shot by Dade; however, the stranger (covering King with his pistol) demands he identify himself — then prove he is, as he says, Tom King of the Texas Rangers.

King shows him his identity card with photo. Proof enough. His inquisitor explains: "I am Pedro Garcia, Lieutenant of Rurales."

The two quickly become cognizant of the fact they have common enemies: saboteurs working both in Texas and Mexico, against American-owned oil properties. They decide to join forces. Pedro is the one who puts their new-found alliance in befitting perspective: "It's what you call fifty-fifty, eh?"

Explosives are discovered in a Mexican warehouse, cleverly concealed inside cans of olive oil. Wooden boxes filled with the containers are marked for shipment to *Adobe Hills Distributing Corp., Adobe Hills, Texas, U.S.A.* The warehouse is accidently destroyed in a fire, but King is certain "there's plenty more" at the 'Dobe Hills Oil Field. Pedro accompanies Tom across the border to Texas, and are met by Sally.

At the oil field, Pedro is knocked out; Sally is captured, bound and gagged and placed in a tool shed.

A fire bomb is wired to one of the oil derricks. Cramer, another member of Lynch's gang working for Barton, pushes down the plunger to detonate it. The entire oil field soon becomes a raging inferno. King arrives and learns from Pedro of Sally's plight. He breaks into the shed and starts to untie the girl — just as a blazing derrick topples toward the building!

Fortunately the derrick falls on a shack a short distance from the tool shed. King and Sally discover asbestos suits and escape through the flames.

* * *

John Barton's next scheme is to prevent a Professor Nelson from arriving at Bordertown with a formula for aviation fuel that will "enable bombers to fly twice the distance with half the usual gasoline load." He's scheduled to arrive on the *Limited.* Lynch is assigned the task of wrecking the train when it passes through Mile Long Tunnel.

Shorty and Nick obtain the necessary explosives and move them by pack horse, but Pedro discovers their culpable plan and nearly succeeds in absconding with the four cans of powder. However, he is set upon from a high rock by Blake and taken to a cabin, but not before leaving a trail of pieces of his bandana which lead to the pursuing King's capture, and the eventual escape of both.

Tom knocks out Shorty (and Nick). Pedro tells of the plot to blow up the *Limited.* Both ride to the tunnel. King leaps onto the moving train just as it enters the mountain passageway.

When the last car passes into Mile Long Tunnel, Cramer pushes down on the plunger sealing the entrance with an avalanche of rocks. Then Blake orders: "Fire off the second one. Get the other end of the tunnel." The side of the mountain is blown out, rocks sliding down over the exit.

King climbs into the engineer's compartment and orders him to "Open up that throttle!" The train pushes its way through the debris.

Crawford (behind desk), head of the 'Dobe Hills Oil Operators' Association, explains to Nelson "an unfriendly nation is trying to cripple America's defense effort." Barton (far left) is later berated, via radio, by His Excellency for trying to kill Nelson — and wants him delivered "to our island headquarters." (1)

Nelson is kidnapped and taken by speedboat from Point Pico by Cramer and Carl to an unannounced destination. King and Pedro follow in another boat; King leaps to the heavies' launch. During a fight, Carl is knocked overboard. The driverless boat crashes into a breakwater and explodes! Nelson and King dive overboard prior to the impact. (2)

Cramer, standing guard at an old abandoned mine where anti-American propaganda is being printed, is attacked and knocked out by King. Inside the mine, Ross uppercuts King — sending him falling into an ore car. The car starts rolling with the unconscious King, and comes out the end of a tunnel, careening off an embankment. (3)

King agrees to fly Nelson's test plane to prove his formula after his son, the pilot, is injured in a car accident perpetrated by Lynch's men. When airborne, Sally appears from the rear compartment. Pedro had helped smuggle her aboard to get a story. Unknown to them a time bomb is set to go off at 12 o'clock. (4)

Dave, who fueled the plane, learns about the bomb and tells Pedro. Pedro knows that Sally boarded without a parachute. He tells Wichita to get him a rope ladder and takes off in another plane. Using a mirror, Pedro signals King of the impending danger. (5)

"Your plane due to blow up any minute" is the message. Sally transfers via the rope ladder to Pedro's plane, and he helps her aboard. King parachutes to safety seconds before the bomb explodes. (6)

King and Pedro, donning Mexican clothes, go to the Aliso Rancho in Mexico suspecting Lynch — who they now know has a direct line to the head saboteur — is located. Tom gets the draw on Lynch, only, in turn, to be covered by Nick. The Rurales arrive and Lynch is killed trying to escape. (7)

Sally runs a story (at King's request) in the Sentinel that Lynch was leader of the sabotage ring, and "death seals his lips". Learning earlier the wave length over which the saboteurs talk, Tom, using a directional loop, hopes to trace where their radio station is located. (8)

Barton and an accomplice contact the dirigible from a radio in the trunk of Barton's car. King gets a bearing: Grand Caliente Canyon (but for some reason does not recognize Barton's voice). When the accomplice hears a Ranger car approaching, he panics and runs. Barton shoots him — then escapes. (9)

Next target of the saboteurs is Whitney Dam. A truck-trailer containing explosives, driven by Cramer, gets past a guard. King and Pedro pursue, and King jumps to the running board of the truck. They struggle over King's gun, which discharges killing Cramer. The vehicle crashes thru the concrete wall of the dam and explodes! (10)

Comparing information, Pedro and King come to the conclusion Barton is the ring leader. They go to his ranch and overhear him talking to His Excellency. Taking the mike from him, King orders: "Tell your Chief to have the dirigible over Lake Mead at nine tomorrow morning." This Barton does . . . then escapes thru a secret wall panel. (11)

Barton rendezvous with the dirigible, having first secured Nelson's formula and all other formulas from the Association safe. When His Excellency sees they are being followed by a plane (King and Pedro), he says: "We don't fear bullets. We are well armored." (12)

Pedro's machine gun bullets have no effect on the dirigible. King concludes: "There's one way to stop them!" He sets the plane on a direct course for the airship. Both men bail out. The plane crashes into the dirigible and explodes! (Editor's Note: See page 246.) THE END

EPILOGUE

As we long suspected, but could never authenticate, Republic assigned various writers to their serials to develop (not as a team) individual episodes prior to the first script draft. A minimum of dialogue was included. And between development and what eventually reached the screen, much was changed.

Now we have some facts. For KING OF THE TEXAS RANGERS, these are the credited writers and the episodes they were assigned:

Norman S. Hall — No. 1, No. 6; Joseph Poland — No. 2, No. 7, No. 11; William Lively — No. 3, No. 8; Ronald Davidson — No. 4, No. 9, No. 12; Joseph O'Donnell — No. 5, No. 10.

Several of the synopses bear dates and range from April 8 to April 21, 1941 — and run as few as five pages and as many as 17.

Here are some of the writers' concepts that were altered:

Chapter One climax: Pedro is locked in the tool shed with Sally.

Chapter Three climax: King struggles for his life in a storage tank as a forceful stream of gasoline gushes relentlessly down upon him. (The speedboat chase was substituted and the originally planned cliff-hanger scrapped.)

Chapter Four climax: The ore car hits a barricade and King's body is thrown clear and he and the car drop down into the gorge below. (Actually, King regains consciousness and jumps before the car leaves the tunnel.)

Chapter Five climax: Sally and a test pilot are in the plane. Pedro and King, in a separate plane, rescue Sally with a rope ladder, only to have the test plane explode and throw King and Sally high into the air. Both have parachutes and make a safe landing.

Chapter Ten climax: King, who had been hiding, shoots at the tires of the oncoming explosive-laden truck. The truck bears down on him, careens to the side and plunges into the dam spillway, exploding. In chapter eleven, King dives from the spillway into the foaming water below. (On film, after Cramer is shot, King jumps from the truck running board before it hits the dam.)

AN INTERVIEW WITH

"SLINGIN' SAMMY" BAUGH

by **LES ADAMS**
Editor of
"Yesterday's Saturdays"

Sam Baugh is not hard to find. His name is right out there on the mailbox, and a couple of hundred yards behind that mailbox is Sam's ranch house. He answers the knock on the door.

Finding that mailbox is the problem.

It is not particularly big, but being one of a half-dozen or so to be found in a forty-mile triangle of land bounded by the towns of Rotan, Clairemont and Aspermont, Texas, it does have a tendency to stand out once the search for it has been narrowed. But not as much, of course, as the Double Mountain landmarks in which shadows it stands. If one is not easily distracted by the crumbling ruins of one-room WPA school buildings; or rusting "Clabber Girl" baking powder signs; or, fenced-in, three grave cemeteries, then it can be spotted.

The *Samuel Adrian Baugh* that answers the door is little changed from the tall, lanky youngster from Sweetwater who first burst into national sports prominence as a sophomore leading the Texas Christian University *Horned Frogs* against the Southern Methodist *Mustangs* in a game for the Southwestern Conference title, the mythical national championship and a Rose Bowl invitation; a game that famed sportswriter Grantland Rice called the greatest he had even seen. The *Frogs* lost that one but under Baugh's leadership lost only three more of their next twenty-seven games, including a 3-2 win over LSU in the 1936 Sugar Bowl, a 9-0 conquest of Santa Clara's 1936 national championship team and a 16-6 Cotton Bowl win in 1937 over a powerful Marquette team led by the likes of Ray (Buzz) Buivid and the Guepe twins, Art and Al.

Baugh was a legend in Texas when he left to join the NFL Washington Redskins with a contract for the highest salary ever paid a professional football player at that time. Upon his retirement fifteen years later he had long prior been acknowledged as one of the greatest passers of all time in addition to being one of the best all-around players to ever step on a gridiron.

At one time the name Sammy Baugh occupied more lines in the NFL record book than any other player; however, most of his offensive marks have been eclipsed by the likes of Y.A. Tittle, Johnny Unitas and Joe Namath. But Baugh still holds one pro football record that is virtually guaranteed never to be broken by any present-day quarterback: the one he set as a *defensive* back intercepting passes. He is proudest of that one.

After his retirement from active playing in 1952, Baugh entered the coaching ranks and has served as head coach, assistant or special assignments for, among others, Hardin-Simmons University, the Houston Oilers, the Detroit Lions and the New York Jets (when they were called the Titans and owner Harry Wisner kept the books in his shirt pocket, along with the payroll).

But coaching developed into a full time, year-round profession and Baugh was forced to choose between devoting all his time to coaching or his ranch. No contest. He returned home to Texas.

Home is the nearly 8,000 acre Double Mountain spread he has owned since 1940 (and he leases another 15,000 acres in Fisher County) — and where he has raised his three children: Todd, a lawyer in Montana; David, who is a coach at Andrews, Texas; and daughter Frances, who attends Texas Tech University.

Except for catching various episodes here or there in a period stretching over three decades, "Slingin' Sammy" Baugh has never seen his starring serial KING OF THE TEXAS RANGERS. Until we went over the synopsis chapter-by-chapter he said he had never really known the plot!

Assured that the readers of TEMI were primarily interested in his own personal memories of the making of the serial than they were in the plot, he was more than willing to share what he could recall.

* * *

S.B.: You gotta remember, though, this was all over thirty years ago and I was there only six weeks and I've been run over by a lot of Chicago Bears in between.

L.A.: Fair enough, Sam. But first one question that has little to do with the serial itself: what did Redskin owner George Preston Marshall think about his highly-prized quarterback, probably representing 90% of the value of his franchise, going off to Hollywood and possibly breaking his neck doing a serial?

S.B.: Lord, he was tickled to death. It was good publicity for him, the Redskins and me. In those days pro football did good to get the game scores in the papers and anything, short of going to jail, that got publicity pleased everybody.

L.A.: Okay, Sam, it's your ball. Run to daylight.

S.B.: Some guy from Republic called me here at the ranch shortly after the 1940 season and said they wanted to fly me out there and talk about making a movie. I went out to see them. Just me. No agent! No lawyer! We talked, and they told me it wouldn't take over six weeks. Offered me $4,500. I signed the contract and came on back home to the ranch.

A few weeks later they notified me to be there at a certain date and begin the next day. Between the time I signed and the time I returned home every paper in Texas printed the story about me going to make a movie. I took a lot of ribbing around here regardin' going to Hollywood to be a cowboy, so I was more than ready to go.

I have never been around a nicer bunch of people to work with than that whole crew at the studio — the actors, the directors, the crew, all of 'em. Until I saw these photos you brought along today, I'm afraid I had forgotten most of the names but those guys like Kenne Duncan, Barcroft, Ingram, Hamilton and all the rest, every one of them seemed to go out of their way to help me. They all seemed to be big football fans and I seemed to have spent more time answering their questions than I did getting to ask any of my own.

L.A.: Who are the ones you remember the best?

S.B.: Monte Blue, because I knew of him from movies I watched as a kid. And Pauline Moore, who was a very sweet person. I remember she had two of the cutest little girls I've ever seen and her husband — I think he was a writer or newspaperman — and those two little girls used to be waiting for her every day when we finished. I remember Kermit Maynard as a very friendly guy and guess I was impressed with him at first just because he was Ken Maynard's brother.

Duncan Renaldo I'll never forget. He helped me more than anybody. He was just great. The first day at the studio the director, the young one, I think — was that Witney? — handed me some paper and said it was my lines for the next day, and to study them that night. I did. And if they used those lines the next day some one else did them 'cause I never heard them. Then they gave me some more to learn that night that I haven't heard yet, either. The next day I told Duncan I had three days of lines memorized I still hadn't used.

He laughed and said, "Sam, you don't need to learn those lines at night. They'll tell you what to say."

I didn't waste any more nights studying lines!

In no way at all would I say that implied lack of organization. Lord, I've never been around a group of people who knew more about what they wanted done and how to do it than the whole crew on that picture. Just because I didn't know what was going on doesn't mean they didn't. They were what I would call a bunch of pros. And they all seemed to work in unity and with a lot of pride.

I remember both directors (William Witney and John English) as being very nice men but I never really got to know them like I did the camera people and the other crew members. As to their alternating days, I don't really recall because it seems like they were both there together most of the time. If they differed in their working methods a whole lot, it escaped my notice. Both of them would come over (not together) and explain what we were going to do and what I was supposed to say or do, and they would go on about their other business. And while they were busy elsewhere, Duncan would give me tips and advice about how to do something. He'd tell me to come through a door and push my hat back, or what to do with my hands, where to stop, how to turn . . . things like that. Really, the way things were, Witney and English directed TEXAS RANGERS but Duncan Renaldo directed Sammy Baugh. I don't mean to take anything away from them, but no telling how much misery Duncan saved them.

L.A.: Who impressed you the most?

S.B.: Tom Steele! I guess there wasn't anything he couldn't do . . . or wouldn't. The things he could do were just remarkable. The one that amazed me the most was the time he slid down a guy wire from the top of an oil rig to the ground. If the NFL would have let us use doubles, he's the one I would have picked. An amazing man.

Not having ever worked on a picture before I can't really say whether or not I did more of my own stunts and things than they might have had somebody else doing. As far as I know I did all of my own riding but I could be wrong because there were a lot of scenes filmed without me being around and Steele or somebody could have doubled for me without my knowing it.

I'm sure I was never asked to do anything particularly dangerous because they probably didn't have time to wait around for me to do it when they had Steele who could do it better anyway.

One thing I did do that I soon wished I hadn't took place one morning down at San Pedro Bay. They had me in a motorboat and wanted me to dive over the side. Well, it didn't seem to be going too fast and I could swim so it didn't look like much of a deal. (Editor's Note: The leap from shore into the motorboat as it headed out to sea was performed by stuntman David Sharpe doubling Baugh.) I had on that whole damn contraption they suited me up in: the guns, my boots, the whole rig and . . . that big hat with the silly draw string. I've never seen a grown man wearing a hat like that and, besides how stupid it looked, I soon found another reason against it. I went over the side of the boat and I guess we were moving faster than I thought because just as soon as I hit the water, the force pushed my hat over my eyes and ears down to around my chin. So there I was weighted down with those guns and headfirst in the bay with my hat over my head. I reached up with one arm to get it off and got my hand tangled up in that damn string. Now, in addition to all my other problems, I had one arm tied up. I thought I was going to drown.

For some reason they gave me a couple of horses to ride, but the one I remember the best was a big black with a blaze face. He was a fine animal but I would have hated to have to work cattle with him. He was trained for movies and I mean he was trained. I'd be on him going down a road behind the camera car and the minute somebody hollered "Action!" that old blaze was long gone — whether I was ready or not.

L.A.: Was there any resentment among the actors over a football player coming in?

S.B.: If there was, I was never aware of it. I can truthfully say I have never been treated nicer in my life than I was by those people. Only once did one of them get hot at me and I couldn't blame him for that.

I don't remember which actor it was (Editor's Note: Bud Geary), but we were doing a fight scene and he was supposed to charge me while I jumped up and grabbed some beams or rafters. I was to swing out and grab him with my legs and then hang with one hand and hit him with the other. We went through it once and the director said I wasn't swinging close enough. Well, the third time I was determined to do it right. I did! Caught him flush on the chin with the only good punch I ever threw. Might say it staggered him some. But not enough to keep him from calling me everything but an actor.

Of course, not counting his sore chin, I felt as bad about it as he did. He cooled off and came over later and said it was his fault as much as mine which, of course, it wasn't.

L.A.: What do you recall about the special effects?

S.B.: I can't for the life of me recall a whole lot. The mock-up airplane cockpit was set up on a platform rig and Duncan and I would get in and they'd give us some lines and some things to do. After awhile they would tell us to get out so they could blow it up.

My part of the train scenes were also in a mock up and in front of a screen. (Editor's Note: Sam is referring to the cliff-hanger for chapter two. Stock footage of a train crashing out of a tunnel was lifted from Republic's feature "The Great Train Robbery" with Bob Steele — a non-western — and interpolated with new TEXAS RANGERS film.)

Outside of Steele sliding down from the derrick, I don't recall any of the burning of the oil field. I imagine that was done elsewhere without me.

L.A.: Did you put in long hours?

S.B.: We went to work each morning about six and stayed until after dark or a little later. Outside of Duncan and Pauline, I spent more time with the crew and camera people during breaks than I did with the other actors as most of them came and went and the crew was there all of the time. I recall the cameraman and some of the others being pleased because they said: "We've a new cowboy actor that is going to run Gene Autry off of the screen." They were talking about Roy Rogers. None of them seemed to care much for Autry but they all liked Rogers. Duncan was a favorite of the crew.

L.A.: Were you ever asked to make another serial?

S.B.: No, and if they had I don't know when in later years I would have ever had the time.

Looking back, though, I think I would have made an effort to find the time because I can truthfully say that I can recall no other six-week period in my life that I so thoroughly enjoyed as the time I spent on that picture. No way I can tell you just how great those people at Republic treated me, or just how great I thought they were.

(Editor's Note: Baugh was brought to Republic's attention by Bill Saal, a Republic executive and a Texan, who knew of Sammy's popularity while at Texan Christian.)

Photo of Sammy Baugh taken in 1970 and used in an advertisement endorsing "Lee Work Clothes". (Courtesy of George Reed)

TEMI /

OWNER, EDITOR & PUBLISHER • ROBERT M. MALCOMSON
ASST. TO THE EDITOR and DIRECTOR - ILLUSTRATIONS • JAMES A. STRINGHAM

THOSE ENDURING SERIAL FANS

Letters from TEMI fans are most welcome. However, the information supplied in these columns by readers is based on their opinions. The editor does not necessarily purport the info to be complete, exact or accurate.

ERRATUM AND ADDENDA

With this Chapter, 400 pages of TEMI have been published. This presents an excellent time to provide readers with an all-inclusive Index covering Chapters One thru Twenty-Six. It will be sold separately, and ***will not*** be substituted for a "regular" issue of the magazine. Details as to length and availability will appear in Chapter Twenty-Seven.

However, there are a few errors (not previously pointed out), as well as additions, that we want to go on record as correcting, or adding, ***prior*** to publication of the Index so they can be incorporated.

* * *

Pg. 8 — Photo from DANGER ISLAND with Andy Devine. The actor with sun helmet is not Walter Miller, but rather Pedro Regas.

*

Pg. 14 — In THE SHADOW OF THE EAGLE, the chief villain was not Walter Miller, but rather Kenneth Harlan.

*

Pg. 15 — Photo from THE AIR MAIL MYSTERY. The actor pointing the warning finger, and identified as Mathew Betz, is actually Ethan Laidlaw, a/k/a Ethan Laidlow.

*

Pg. 29 — About MYSTERY MOUNTAIN. Column one, the last quote should read: "Look! His rope (not rump) is caught in the rock."

*

Pg. 41 — In THE PHANTOM EMPIRE, Professor Beetson and his cohorts discover radium (not uranium).

*

Pg. 45 — Concerning Roy Barcroft in DICK TRACY. He did have one word of dialogue in episode one and several in episodes two and nine — all aboard the Wing.

*

Pg. 57 — Re: DICK TRACY. Unidentified actors are Andre Cheron as Renee and Lee Shumway as Cdr. Crane.

*

Pg. 79 — Ray "Crash" Corrigan's name is Ray Benard (not Bernard). It is shown correctly on pg. 149.

*

Pg. 89 — Cover photo from THE SECRET OF TREASURE ISLAND. The actor with white hair and back to audience is not Patrick J. Kelly, but Hobart Bosworth.

Pg. 98 — On the left, and unidentified, receiving instructions from THE CLUTCHING HAND are Roy Cardona and Earle Douglas.

*

Pg. 109 — Jack Donovan was the Fardale coach next to Don Briggs in THE ADVENTURES OF FRANK MERRIWELL.

*

Pg. 123 — In THE PAINTED STALLION coverage, the actors playing Jim Bowie and Davy Crockett are transposed. Hal Taliaferro played Bowie and Jack Perrin played Crockett.

*

Pg. 131 — In photo 9 of JUNGLE JIM, unidentified actor far left is Al Duvall as Kolu.

*

Pg. 132 — Unidentified actor with Johnny Mack Brown in FIGHTING WITH KIT CARSON is Frank B. Ellis.

*

Pg. 163 — Re: OVERLAND WITH KIT CARSON. Additional cast members are Chief White Eagle (Lee Prather), Stevens (Carl Stockdale), Bart (Eddie Foster) and Wilson (Joe Garcia).

*

Pg. 221 — Concerning Chief Thundercloud (Tonto) in the brief costume. This scene ***did*** appear in episode nine of THE LONE RANGER RIDES AGAIN.

*

Pg. 230 (Supplement) — 'Call Bureau Cast Service' credits show Paul Whitney as "Grey" in THE SPIDER'S WEB. However, on the blackboard, page 228, the spelling is "Gray".

*

Pg. 247 — Al Kikume played "Lothar" and not Lother in MANDRAKE THE MAGICIAN.

*

Pgs. 311 & 376 — Henry Brandon's real name is Henry (not Harry) Kleinbach.

*

Pg. 368 — Reed Hadley appeared with the Dead End Kids in SEA RAIDERS and not (SKY RAIDERS) as parenthetically added by the editor. No fault of the writer of the article.

*

Pg. 379 — The beloved negro comedian who passed away on 9/28/73 was Mantan (not Manton) Moreland.

*

Pg. 391 — Tex Ritter is unhappily identified as "Ted". He died 1/2/74.

*

Note: Our thanks and appreciation to William John Ryan who supplied most of the names of unidentified players.

ENIGMA

I've often wondered why, in THE MYSTERIOUS PILOT (TEMI, pg. 161) does Rex Lease, who plays a Royal Canadian Mounted Policeman, have the name: "Kansas"?

Fred Fredericks — Eastham, Mass.

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* * *

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